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## THE FORMATION OF VISUAL ARTS SKILLS OF SCHOOLCHILDREN IN PERFORMING SKETCH, COMPOSITION AND CREATIVE WORKS

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### Abstract

**The purpose of the article:** This scientific work provides information about the formation of visual arts skills of schoolchildren in performing sketch, composition and creative works.

**Research methods:** This scientific article is devoted to the study of related forms of fine arts, such as drawing and painting. The valuable scientific and methodical recommendations are given for organizing fine art classes and acquiring the skills of performing songs.

**Research results:** It is necessary to master the necessary, theoretical and practical aspects of fine art in the preparation of future artist teachers. Hence, he defines the transmission of theoretical and practical knowledge as one of the tasks of the subject of the composition, and the purpose of the subject is to study it perfectly.

**Practical application:** The conclusions drawn as a result of the study can be served as supplementary manuals for teachers of private schools and public secondary school.

**Keywords:** *schoolchildren, performance, sketch, composition, creative works, skills, fine art, future teachers, drawing, painting, classes*

### Introduction

The word of “composition” is derived from the Latin language, which means to “arrange, structure, create from an idea”. Composition is synonymous with the term “composition” – placement, and from the first stages of learning to draw, that is, it forms the first concepts about the correct placement of the image of an object on the surface of the paper, balance, symmetry, axis line, horizon line, perspective cuts.

Composition applies to all areas of art, and in visual education it includes the rules of drawing, color science, perspective, and realistic depiction techniques. The compo-

sition reflects all the knowledge and experience, abilities and skills of students in special subjects related to fine and applied arts, in creating a finished work of art.

Students’ artistic abilities improve during their school years, and they manifest their creative products in sketches, compositional variations and, finally, in their artistic works. Therefore, it is impossible to achieve success in any field of fine (practical) art without knowing the rules of composition.

In this article, the author shares his personal experience of teaching composition skills to future teacher-artists. In this re-

gard, students and teachers put forward their opinions on the amount of creative work that must be carried out on a bilateral basis to achieve them. One of the most difficult moments in training future artist–teachers in the visual arts is directing them to work on options for thematic–event compositions.

It is known that drawing becomes a conscious activity of children from preschool age, and they try to express what they imagine. Our ancient ancestors, that is, primitive people, tried to express their thoughts by drawing pictures on rocks, in caves, on walls.

Therefore, drawing based on imagination is a property of people and represents an independent creative activity. Processes such as memory, perception, imagination, interest, formed on the basis of observations, which are the psychological characteristics of people, form the creative imagination.

Creative activity is formed in different ways and depends on the level of development of life experience, skills and knowledge. The formation of the above psychological characteristics in a child influences the effective organization of creative activity. Children who have not developed such qualities find it difficult to engage in creative activities.

This expands the possibilities of using aesthetic and compositional knowledge of schoolchildren and students in their creative activities. That is why the student's creative activity, characteristic of artistic work, is especially noticeable in classes and in clubs. Such issues can only be improved in a creative environment created during the learning process. Work on composition options serves to develop knowledge, skills and abilities related to the creation of works of art.

One of the most important processes is working on works of fine art, choosing a topic, thinking about its genre and compositional structure. In these matters, the student feels the need for advice and guidance from the teacher.

An artist educator can learn the qualities needed to create images in a work of art by analyzing the works of famous artists and having a conversation about composition. The artist can take the theme in the work from any reality of life (defense of the Motherland, nature and human image, sports, healthy lifestyle, beauty of the seasons, childhood, youth, love, etc.). As long as the student can be interested

and interested in the chosen topic option, he will be happy to get to work.

### Results and discussions

The subject begins to work on this first by drawing observations, sketches, sketches. This depends on the student's free choice of topic. Responsibility for mentoring involves students taking full advantage of opportunities to develop their creative process as needed.

If the subject is chosen by the teacher, it may not interest or satisfy the student. Therefore, teachers have a great responsibility to provide the necessary instruction and guidance so that students can find topics that interest them throughout the years.

In addition to familiarizing yourself with the works of famous artists, analyzing the creative works of students studied in previous courses, organizing conversations about the author and the creation of the subject will give good results in the formation of students' compositional skills.

Composition is the basis of any genre and direction of fine art, this means the creation of works that have a deep impact on the viewer and embody all the rules of coloring. Only an artist who has thoroughly mastered the basic laws of composition can achieve great success in the fine arts. All laws of composition require from the artist not only knowledge and skills, but also creative thinking, ingenuity and unique imagination. The beginning student of drawing should have an understanding of symmetry, focus, horizon line, axis line, linear air, and color perspective.

The laws of realistic painting take into account exactly what is important in depicting reality when creating mature works of fine art. For example, the "Blue surface" of A. A. Rylov, "Defense of Petrograd" of A. Deineka, "Tea" of Z. Inokhomov, "Urgutda" of Z. Kovalevskaya, what part of the horizon has passed, how the rules of balance, planning, airiness (color) perspective must be paid attention to for compliance. When the long expanses of the painting are depicted horizontally, the expanse appears even more endless. Moreover, the fact that it is in a parallel, vertical direction to express the purpose of the painting and expand the sphere of influence also ensures that the work of art is solemn, majestic and inspiring. Composition–embodies the results of knowledge, skills

and experience acquired in special subjects in educational institutions of fine arts. Creative results are reflected in the creation of works of art. Often students despair, saying: “I have no talent, I cannot be an artist”, thereby showing their reluctance. In our opinion, any talent manifests itself in the process of action, aspiration, interest and artistic creativity in general. Work, including creative work, consists of not being indifferent to the events of life, having fun, collecting materials inspired by what you see, drawing sketches, and constantly improving your artistic skills and abilities.

As soon as many years of hard work begins to bear fruit, works of fine art, which are the product of the artist’s creative work, begin to appear in the world. An artist’s work is not measured by quantity and size, but there are many artists known to the world for several works.

However, there are also artists who have achieved incredible creative productivity in many and varied genres. Any teacher of fine (practical) arts who is trying to impart artistic knowledge to students must first be able to form students’ interest in this field. To do this, it is necessary for the teacher himself to have artistic and aesthetic skills, master all the features of fine art, and be able to draw pictures so that he can surprise his students. Experiments show that admiration for works of art is the first germ of the manifestation of one’s abilities. Therefore, from the first lessons it is immediately noticeable that some students are indifferent to objects of art, fine works, or, conversely, show great interest in this area.

It is gratifying to note that by the time of admission, many students become somewhat graphically literate and artistically educated, and during their studies under the guidance of their teachers they make great strides in terms of skill. Then I remembered the story of the famous landscape painter R. Timurov from Samarkand.

I heard several times that the artist first became interested in painting when he was studying at the Faculty of Philology of Uzbekistan State University (now Samarkand State University), and these interests led him to the school of the artist P. P. Benkov in this city. He examines the drawings of young Rashid and, appreciating his interests, accepts him into his school.

With the intervention of the republic’s leadership, the future artist becomes a student at an art school at the university. Honored Artist of Uzbekistan, famous master of the landscape genre R. Timurov said that “maybe I was not a good poet and writer, but I became a good artist” and several times expressed gratitude to his teacher P. Benkov.

Fine arts students acquire basic creative skills in all genres primarily through learning to draw still life. A student starting to draw a still life must master the horizon line, perspective (linear) color and air reduction, techniques for working with paints and other similar concepts and skills. In most cases, still lives are based on thematic subjects, and the educational composition must meet aesthetic requirements, on the one hand, and didactic requirements, on the other. Objects for a still life are selected primarily through reflection and reasoning. Attention is drawn to the fact that the color and size of objects are inextricably linked. In addition to teaching still life paintings, using the work of famous still life artists is also effective in teaching students still life composition. Objects, objects, means of their connection, draperies–nets depicted in a still life should, first of all, surprise students, which will help them show their creative abilities. As it is said in many literatures on still life, you can learn it not only from masterpieces of world art, but also from an analysis of the works of Uzbek artists.

The students who have a theoretical understanding of educational setting (still life composition) are recommended to perform practical work based on: first choose a topic; appropriate equipment, items and draperies are selected; placing things taking into account their proportions, shape, structure and color; set the task of describing objects taking into account their volume, texture (material) and reflex (reflective effect); to be able to describe a drawing for a certain period of time to a level close to the content of a still life, compare it with nature and identify errors.

Teaching still lives should be designed for two or three sessions and provide teaching tasks appropriate for that time. Neither the quick completion of a task nor a long process allows us to methodically correctly describe nature. The distance between the object of nature and the student drawing is also normal,

that is, it should not exceed 2–3 meters. This allows students to place nature correctly on the picture plane based on size. In addition, the closer the distance, the more clearly they can perceive the range of colors and their reflection on each other. The successful result of the work depends only on what the students depict with serious attention to every detail and try to depict with a conscious attitude towards the creative process of several sessions. As the final part of the work approaches, some errors and defects in the image will be corrected in comparison with nature. Students can discuss the work they have done on the still life and engage in a process of self-criticism.

### Conclusion

Portrait is one of the leading and important genres of fine art. A portrait shows not only the external appearance of a person, but also his inner world, profession, and inner experiences. The high importance of the portrait in the history of mankind is that we can get an idea of the appearance of many historical figures. Photography appeared quite recently (the last quarter of the 19<sup>th</sup> century), and through the visual arts we also receive information about the appearance of our ancestors, modern artists of the period, who created their images and left them as a legacy to subsequent generations. Among the examples of sculpture, great success was achieved in the genre of portraiture in the fine arts of Ancient Egypt, Greece, and Rome. Along with portraits that existed during the period of the Roman Republic, the direction in the art of portraiture shows in documentary accuracy

only the external appearance of the object, the second direction is an accurate depiction of the external appearance, characteristic of Greek plastic art—the tendency to create a generalized image, somewhat idealize it, and reveal the spiritual world is significant. “The statue of Octavian Augustus, the bust of Emperor Caracalla and the statues of the Syrian Girl created during this period are masterpieces of Roman portrait realism”.

The great representatives of the Renaissance, Leonardo da Vinci, Raphael Santi, Rembrandt and the artists who lived and worked after them, also contributed to the art of portraiture reaching a high level. The great Russian artists who lived and worked in the first half of the 19<sup>th</sup> century also created portraits of many famous contemporaries. Among them there are O. Kiprensky, V. Tropinin, N. Kramskoy, I. Repin, V. Serov and other artists.

In the second half of the 20<sup>th</sup> century, along with other genres of fine art in Uzbekistan, some changes began to be noticed in the art of portraiture. In the work of P. P. Benkov, the leading place began to be occupied by the tendency to create portraits and images. He created Uzbek characters and images of ordinary people in his works. Although the artist achieved great success in the genre of landscape, for the first time he showed that he is an excellent portrait artist, with such portrait works as “Girl from Khiva”, “Friends”, “Portrait of an advanced collective farmer”, “Portrait of Z. Kovalevskaya”.

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